

free

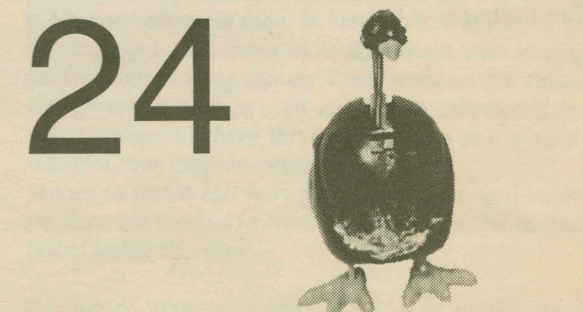
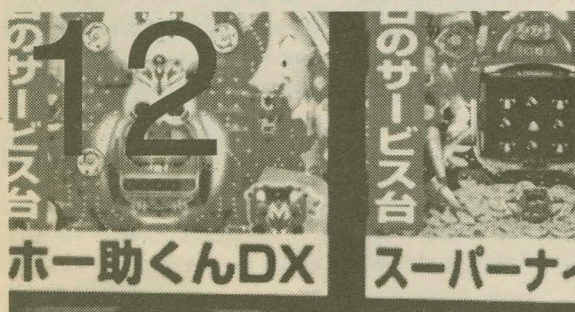
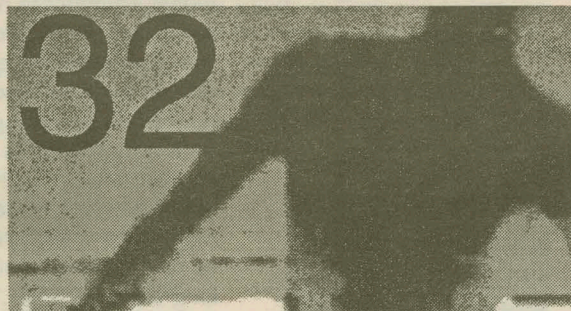
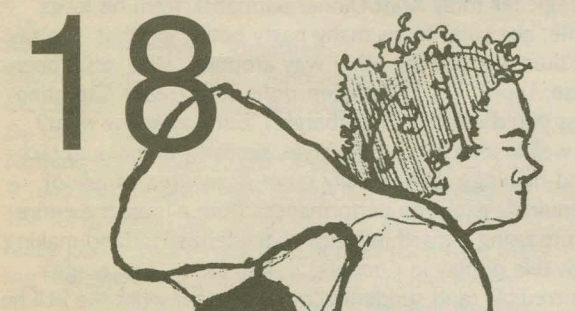
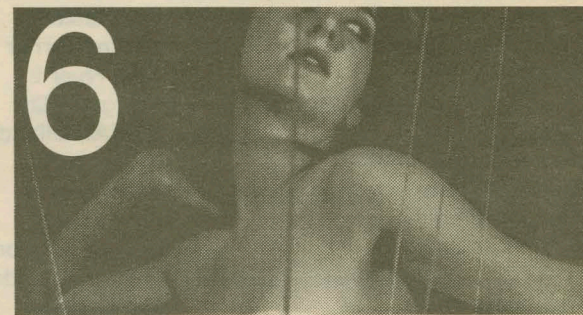
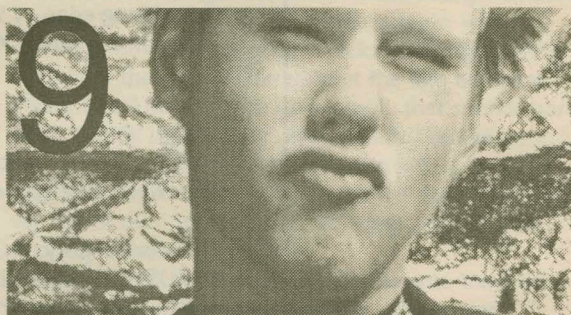
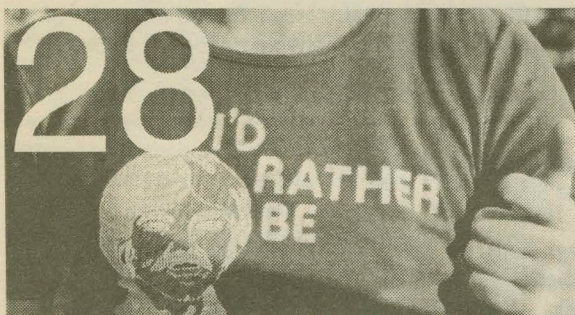


summer 2001 vol.16, #7

the new graffiti issue



1- front cover / 2- e hoxha gallery / 3- index / 4- contributor's; drive-by's / 5- ad; 536 traits of the perfect manifesto (1-19) / 6- e hoxha gallery / 7-ad / 8-9- e hoxha gallery / 10-11- english teacher / 12- e hoxha gallery / 13- the best thing is that it's made of dough / 14- ad / 15- e hoxha gallery / 16- spacemonkeys on mars: a condensed version / 17- e hoxha gallery / 18-21- curt / 22- a rather unpleasant mark; no brow / 23- 11 painters review; graffiti excerpts / 24-25- tamara stone interview; ad / 26- thumbsketches and the following...;ad / 27- e hoxha gallery / 28- thenewgraffiti; ad / 29- ben smith's mighty goo / 30- ego / 31- walk of art / 32- back cover



Editor's Ramble - Sweet Goodbyes

Writing a final editor's note is a pretty daunting task. After working on 13 issues of InFlux the time has finally come for me to say goodbye and I'm at a loss for words of wisdom to impart to all our readers. (Ben would like me to acknowledge the inherent irony in this fact.) So I will stick to the traditional thank yous and farewells. Thank you Alex for giving me the chance to discover that publishing is where my passion lies. Thank you Geniviève for helping me find my feet. Thank you Deborah Shackleton for your guidance. Thanks to all those I've had the pleasure of working with. And I'll even thank those that I've had the displeasure of working with; you taught me a lot. I will still be around to lend a helping hand when needed, but I'll be glad to leave the stress, the late nights, and the unfinished homework behind. I'm burnt out and ready to move on. I wish luck to Robin Cameron, who will fill my shoes as Editor in Chief, and to all the new folk who will pass through this office. Take good care of yourselves InFlux readers, and keep reading.

Bye
Corinna vanGerwen
Former Editor in Chief

Influx Mandate

InFlux Magazine exists as a forum for ECIAD students to communicate intelligent and thoughtful artworks and writing concerning the world of art to the city of Vancouver. Run by ECIAD students, InFlux does not exclude the contributions of staff, faculty, alumni and others outside of the institute. InFlux, as well as showcasing the artworks of ECIAD students also contains writings about art, design, and media arts and issues related to and influencing these disciplines. The styles of writing are as diverse as the students and includes creative writing, commentary, theory and critical writing, as well as news and reviews. InFlux is meant to provide an alternative voice, highlighting new perspectives and ways of looking at both new and old ideas while engaging and inspiring its readers. InFlux aims towards becoming a definitive arts publication of the Vancouver arts scene, showcasing the un-established, unknown, up-and-coming art world.

influx

Summer, 2001 Vol. 16, # 7

Editor-in-Chief

Corinna vanGerwen

Art Directors

Albert Song
Ian Walker

Managing Editor

Robin Cameron

Senior Editors

Nigel Reeves
Morgan Watt

Flux Capacitor

Benjamin Asa Smith

Sextratary/ Ego Editor

Ocean Dionne

Copy Proofers

Benjamin Asa Smith
Emilie O'Brien
Morgan Watt
Robin Cameron

Designers

Andrew Dadson
Ocean Dionne
Robin Cameron
Jan Dvorak
Terence Koh
Morgan Watt
Corinna vanGerwin

Cover by

Terence Koh

Back Cover Image by

Tim Barber

Contributors

Aki Takabatake
Andre Arnold
Andrew Dadson
Benjamin Asa Smith
Carly Haddon
Chris VonSzombathy
Claire Schagerell
David Spriggs
Donato Mancini
Elizabeth Zvonar
Ephriam Hsu
Eric J Hogan
Erin Beniferro
Evelyn Brosseau
Gord Schmidt
Ian Walker
Jeremy Turner
Julia Fryer
Morgan Watt
Niall Mclelland
Nic Lyons
Nigel Reeves
Pat Rafferty
Robin Cameron
Shauna Kaendo
Tim Barber
TJ Anzai
Tony Romano

Special Thanks

Student Union
(thanks for a great year)

Letters Policy

Letter-writers and contributors please take note: Influx reserves the right to amend or refuse material in the interest of a respectful exchange of well-considered thoughts within the justifiable limits of a free and democratic society. Written submissions should be forwarded on computer disk to: Influx ECIAD, Room 140 North Building, 1399 Johnston Street, Vancouver BC, V6H 3R9, or

e-mail to: influx@eciad.bc.ca
tel: (604) 844-3861

Submissions Deadlines

For the September issue: August 3rd, 2001

drive bys



75 word abuse

15 Minutes

starring Robert DeNiro and Ed Burns, directed by John Herzfeld
reviewed by Benjamin Asa Smith

Special warning for anyone who was planning on seeing *15 Minutes* for a slice of DeNiro's acting talents: fifteen minutes refers to his screen time. And he's not looking too hot here, anyway.

I don't have too much to say about this droopy mess. It wasn't terrible the first time I saw it, but that was in 1982. Two decades later, the message is a little less cutting edge. *15 Minutes*: a thinking man's movie for the man who doesn't think too often. Can somebody please tell me what happened to DeNiro?

Blow

starring Johnny Depp, directed by Ted Demme
reviewed by Benjamin Asa Smith

Blow is the story of George Jung, the fellow who introduced the coke trade to the US. It's a sprawling picture - it gives us his childhood and takes us all the way into his fifties or sixties - and it offers us a lot, from his meteoric rise (holy money Batman!) to his tragic fall (holy Kraft Dinner Batman!), from his loves (the lovely Franka Potente, aka Lola) to his many nasty betrayals (that is to say, him getting the buttered bum job, not the other way around). Well, it's a been-done story (read: Scorsese, Leone, etc.) with been-done style (read: Tarantino on the beach...oh, I guess you'd call that Soderbergh.), but you know what? It's a story that holds up well in rehash, and the style, similarly, is cool and slick enough to warrant second-helpings. What really raises *Blow* up a couple of levels, however, is the genuinely exquisite performances from almost the entire cast. Depp is fantastic, surpassing himself in sharp characterization (and making up for that nearly unforgivable display in *Chocolat*). Ray Liotta, as George's long-suffering father, is incredible (and suddenly I'm wondering what the hell he did with himself between *Goodfellas* and now.). The afore-mentioned Potente is sharp and subtle. Paul Reubens (!) proves himself a fountain of talent. My sole acting complaint: Penelope Cruz. Why, oh why, is this bad-tasting flavour of the month picking up roles meant for actors? She can't act, her voice is really annoying, and she's ugly as sin.

Gladiator At The Oscars

starring Russel Crow, directed by Ridley Scott
reviewed by Ian Walker, Ben Smith, and Morgan Watt

Open the flood gates, here comes the continual decline of the western world through moving pictures. The Academy has once again set a precedent in rewarding films that shouldn't be more than a forgotten summer action flick. A deep fear wells within me that this dreadful action will only serve to further validate the intellectual detritus of humanity. Is *Pearl Harbour* the next Best Picture?

P.S. I'd like to thank the Academy for their continuing shitty taste. YOU SUCK!
ALL 6000 OF YOU!

536 TRAITS OF THE PERFECT MANIFESTO (1-19)

BY DONATO MANCINI & JEREMY TURNER.

1. "What is done to be idiotic can soon become the idiotic standard."
2. Highlight the work's most obvious features.
3. If it seems like we're making fun of art, it's because we've got a crush on it.
4. When the manifesto sits next to you she automatically puts her arm around you or holds your hand.
5. "How did you think of this?" "How did you not?"
6. The way she shows up when you need her most, like after a stressful math test so she can walk you to class or even just to lunch.
7. You always need something to ignore.
8. You can tell when she's asking for something, because she looks at you with her big puppy-dog eyes.
9. A non-philosophical contemplative is someone who likes to stare at things.
10. The way she blows you kisses from across the room.
11. The sign above his office door says: this is where everything happens.
12. At lunch, you don't have to sit together, but if you do, everyone can tell you're together by the way you look at each other.
13. You cry and cry for Art, but she won't even glance at you. Then one day, out of the Prussian blue, you find yourself going home with Art from a U.B.C.F.A. fundraiser.
14. The way a chocolate kiss can show up in your locker with a note like, "A brown dropping for my sweetie."
15. The next time I find a lost wallet I'll keep the cash and mail the rest back to the owner.
16. The way your friends rave about how lucky you are to have her and you reply by simply smiling.
17. Make sure nothing anyone can say about you is true.
18. Hyper-literalism: a literalism so intense it splits into shiny, pun-like fragments.
19. I come across an envelope of treasures from the North American Hunting Club, addressed to an unknown, and, ripping it open, I ask myself why, in plain language, in a world still dominated by Dada, why make art when you are art, why not just identify art, hunt art then capture art?

Contact 536 : 536 East 20th, Vancouver, V5V 1M8.
tel: 872 7773 / email: build00@hotmail.com

HALF LIFE

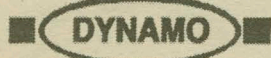
A fine art exhibiton featuring work by
Kevin Rohler Greisch.
With loops by Jason DaSilva

Opening reception May 4 at 7pm
at DYNAMO gallery 142 W. Hastings.
exhibition ends May 20.

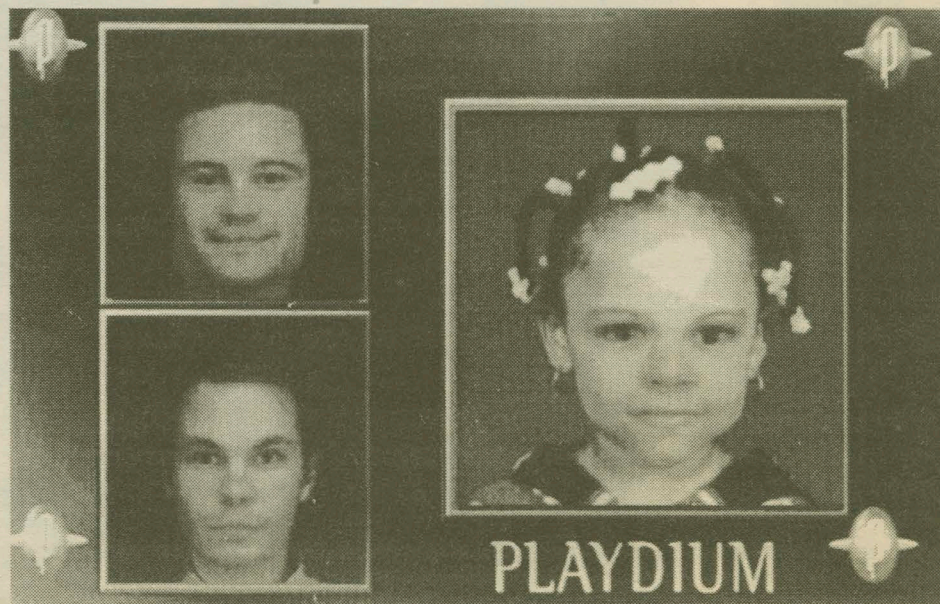
Have your concept and eat it too!

 CLUBCARD
www.clubcard.ca

 influx
magazine

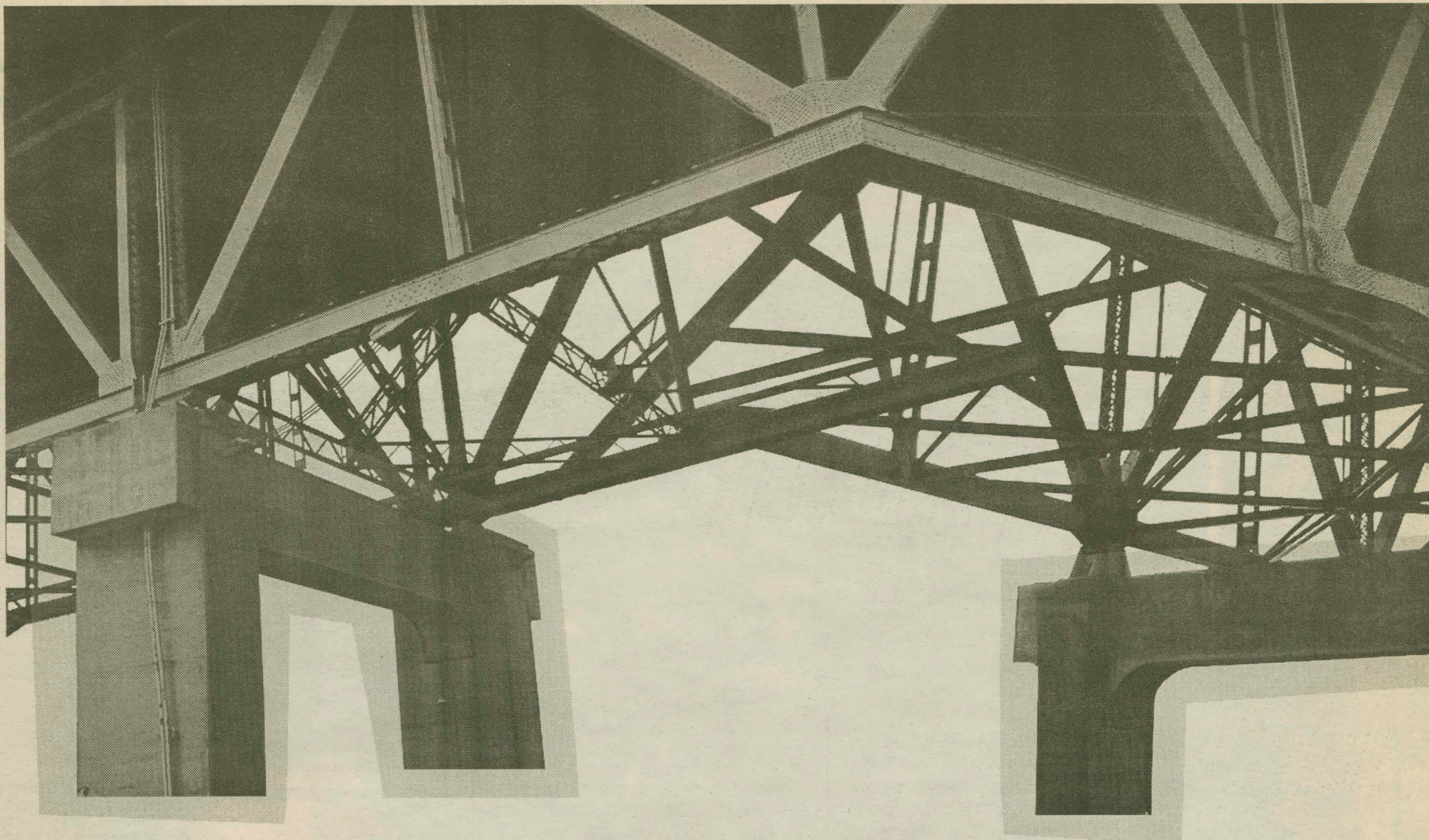
 DYNAMO

The DYNAMO Arts Association + DYNAMO Gallery
142 West Hastings St., Vancouver, B.C., V6B 1G8
604-602-9005, Tues - Sat 12 - 5pm.
got e-mail? send it to dynamo_gallery@hotmail.com



Jeremy Turner and Donato Mancini are developing a code for the Perfect Manifesto.





foundation show

April 20th - April 29th 2001 9am - 5pm

Emily Carr Institute of Art and Design
work by students completing first year studies

1399 Johnston St. Vancouver B.C.
Further Information: (604) 844 - 3825
www.eciad.bc.ca/fvs



influx
art design media arts culture

- must know Mac OS - Quark, Illustrator, and Photoshop
- have some design experience
- be good with people, and at giving direction
- be organized and willing to work long, intense hours once a month

Aplicants must submit samples of work with cover letter to the inFlux mailbox in the photocopy room by July 1st, 2001.



ART DIRECTOR WANTED

This position is open to Emily Carr Students entering either their second or third year in the fall of 2001.





MEDIUM



home is where the art is

image by Nick Lyons

"Brian Idol"



This song is about teaching English in Japan. It goes a little something like this...(sing it to whatever tune you like)...

Choices. You have a lot of choices. Like, for example: should I get a job before I leave? Or should I just go and get a job when I get there? Of course getting a job before you leave is very convenient. If you find yourself a good program or company, then they can secure your visa and find you an apartment to live in. If you decide to go on your own, there are a few things you should know.

First of all, you have to have a lot of cash. Japan's an expensive country to live in. When looking for an apartment, damage deposit can mean paying three months worth of rent in advance. That's just to secure the place, and then you have to pay rent on top of that. Some places charge a whole

There are two types of English teaching positions available - the private company or the high school/private school ALT (Assistant Language Teacher). They both have their good points and bad points. Federally run ALT programs pay very well, up to 300,000 yen per month, but are perhaps the most competitive to enter. Many private high schools and municipal governments also advertise ALT positions. Private English conversation school companies (Eikaiwa) are big business in Japan and are the other option. It all depends on what you want, and you should understand the difference between the two types before you dive into your first contract. First of all, you're dealing with different types of students. ALTs work in high schools so you're dealing with a lot of kids and teens. But you're also working

You should also consider the lifestyle you want and your own personal reasons for wanting to do English teaching. The type of work and the hours are quite different for each situation. It is important to have a life other than work when you are in Japan, and teaching as an ALT is perhaps the most desirable and preferable as it gives you regular hours (think school hours) and less workload than a private language school. Also, because you are working as an assistant, you have a lot less responsibility to each individual student. On the other hand, the private language school usually operates into the evening, and also on Saturdays, to attract business and professional clientele who'll have no time to come other than after work or on the weekend. This translates into working later hours, although you wouldn't start until late morning

"The English Teacher" > pt.7 The 9 Month



year's worth of rent as DD.

After the apartment hunting and the purchasing of all furnishings, your chances of finding a job are pretty good, IF you've got the skills. Look in English publications or the internet. You'll find a lot of openings for English teachers, proof-readers, and translators. Of course, you'll need some bilingual capabilities to do translation work, but any ability in the native language can up your earnings potential and marketability. Most English teacher jobs are open for those with some sort of experience so keep this in mind if you think you can just waltz in here with a fine art degree and begin teaching. With the current state of English education in Japanese schools seeing English programs implemented at the elementary school level now, it's a good bet that you'll see a lot of positions open for teaching kids. Do you like kids? I hope you do... be prepared to do some babysitting.

Average rates for English teaching jobs seems to hover around the 250,000 yen range, sometimes with bonuses, and usually without accommodations. Factor in about 60-70,000 yen for rent if you're living in a city like Tokyo or Yokohama, and your potential is about 200,000 yen per month.

as an assistant, so the students are not directly your responsibility. In a private Eikaiwa, the students can range from kids to housewives, to high school or college students, to businesspersons. There is a large mixture of the society represented in these classes. The thing to remember with the Eikaiwa student (or parents in the case of kids) is that they are all paying tuition, so therefore are self-motivated in learning to speak English. Compare this to the high schoolers, whom, if you can remember how you were when you were in high school, may not be motivated. High school classes in Japan usually number about 30-40 students, which is quite a lot. Private Eikaiwa classes probably don't get any bigger than 10. If interaction with students is important to you, you may want to consider these differences. If you're one of those types of people who would enjoy being around a lot of adolescents in school uniforms, you should know that private interaction with students will most likely be discouraged by the school. And if you're thinking about - you know, it's illegal. Getting to know students is much easier in an Eikaiwa, though some schools also discourage student teacher interaction away from the school (for obvious reasons). But, since most of these students are older, you'll have opportunities to go for drinks, karaoke, clubs, etc. with your students.

or noon. The disadvantage of this is that you wouldn't have a whole lot of time to do anything during the day other than to go to work. But on the upside, it can keep you from spending a lot of money, which you otherwise could be spending if you had a lot of free time. Also, starting later means that you can avoid the dreaded Japanese morning commute.

It's also good to think about just how long you plan to stay once you arrive. Even though one whiff of the 95% humidity summers in Japan is probably enough to change a lot of minds, there are a lot of people who came for a year only to stay for three. In the long term, earning potentials may favour the private companies, who usually offer salary increases and bonuses for each successful year of service. Also, you can have an opportunity to build long-term relationships with students, especially in a school that doesn't discourage student interaction away from the school. But, on the other hand, as a teacher in a private language school, it can be distracting to have to deal with the business aspects of the company, where profitability and sales can interfere with the job of teaching.

To travel across the Pacific, to an archipelago the size of California; where 50 year old businessmen in commuter trains read comic books from right to left; where people drive souped-up station wagons and

minivans on the opposite side of the road; where brand names rule the world of fashion and handbags; where you can tell time as accurately as an atomic clock by the way the trains run; where the city stretches out into infinity and is lit by the glow of vending machines; when daytime becomes night time at six o'clock in the peak of a hot and humid summer - why not come and check it out, or maybe, why? And why write about this, now?

There's probably a lot of you out there wondering what it's like to come and do it. The way the economy is now in Japan, you are the target. There are a lot of companies out there looking for people just like you - Canadians, with degrees in hand and no jobs to go to, and the situation of a failing system that produces stu-

Review > by T. J. Anzai >



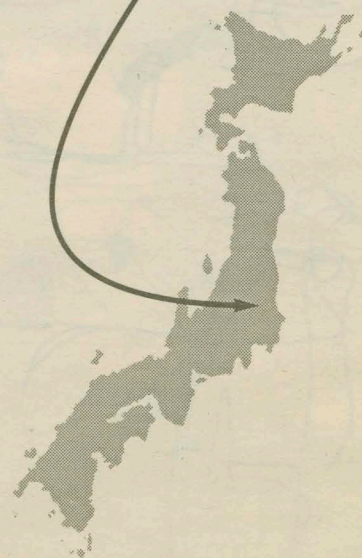
photos by Ian Walker

dents with massive debts with not a lot of hope of ever getting out of. The value of the yen is now lower than the US dollar, but it is still a good deal against the Canadian dollar. And they know that you know it. Of course, money is a prime motivator, but don't get too caught up in the dollars.

My final suggestion: no matter what you choose, or how you choose to do it, do it for the experience. It's a year of your life, then maybe more, but only if you make that life liveable. Remember that the companies and sponsors have to make living comparable to, if not better than what you are used to because you are the one that's making the move. If your standard of living is less than what you left behind, then complain. Phrases such as "my morale is low" or "I'm thinking of quitting" makes them listen because they are investing in you. But you've got to want to have that life abroad. Otherwise, you won't last the year.

T. Jerry Anzai wrote this from an email cafe in Machida, March 19, 2001.

**Congratulations to all grads of 2001,
Have a great show!**



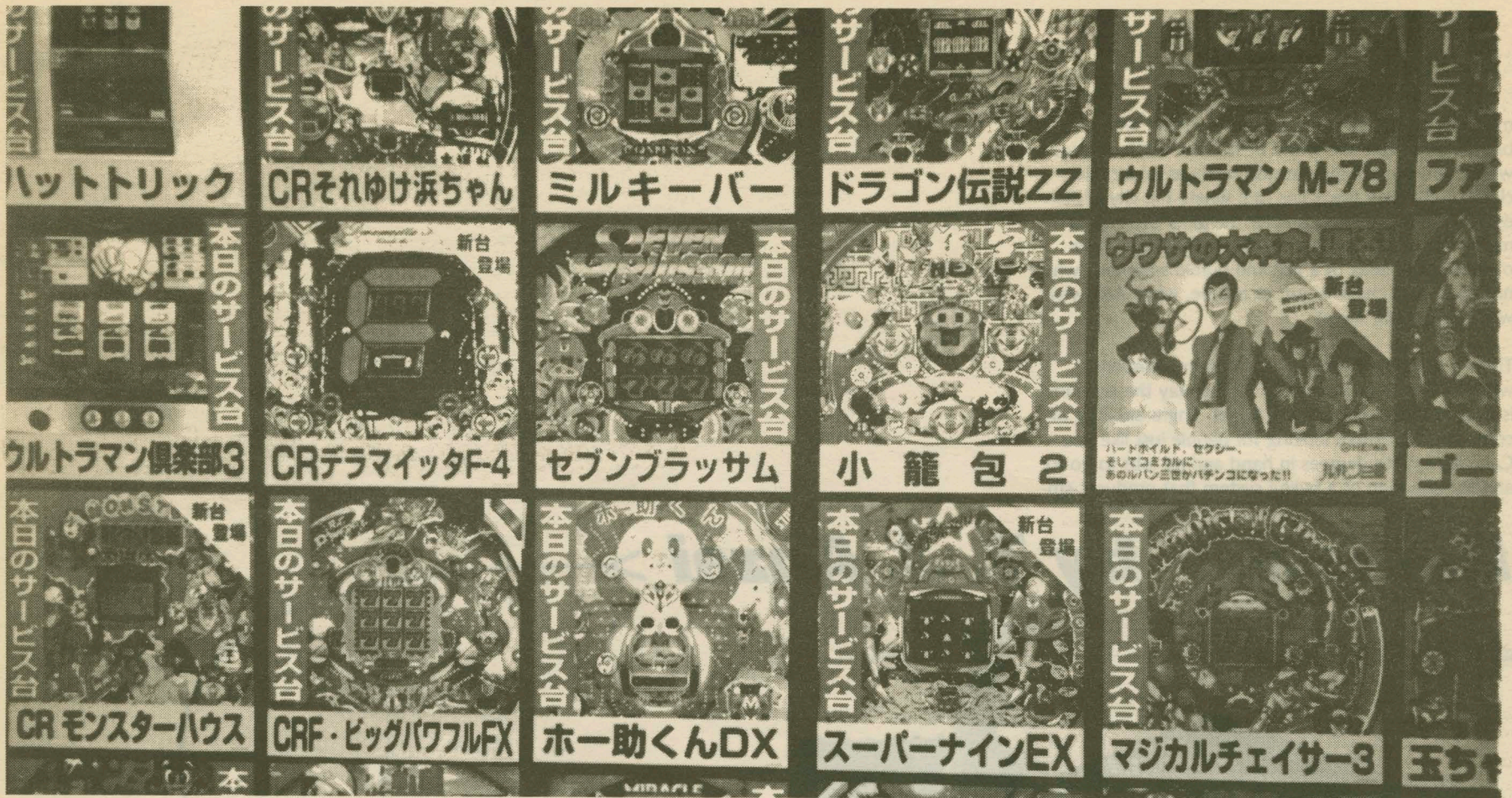
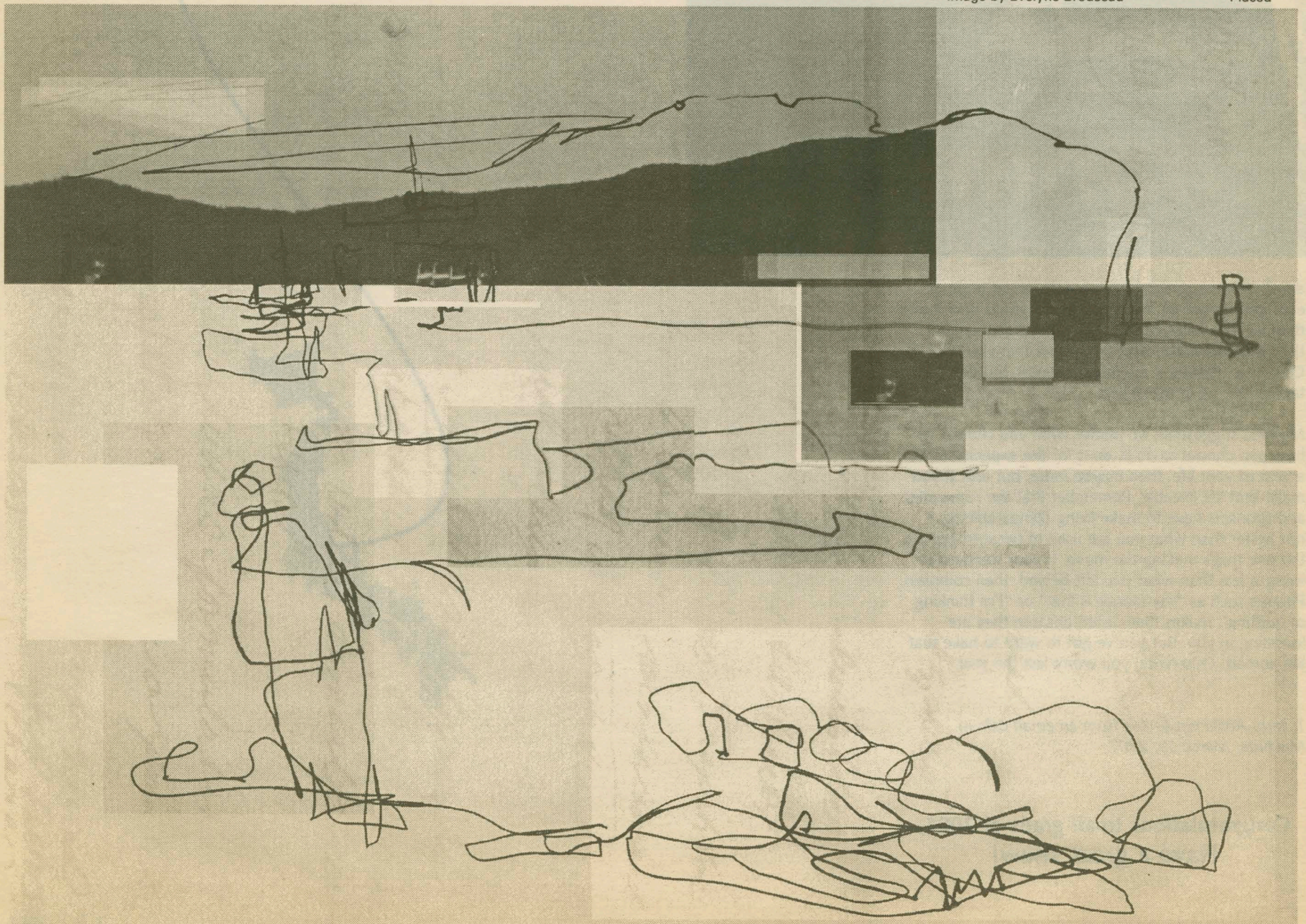
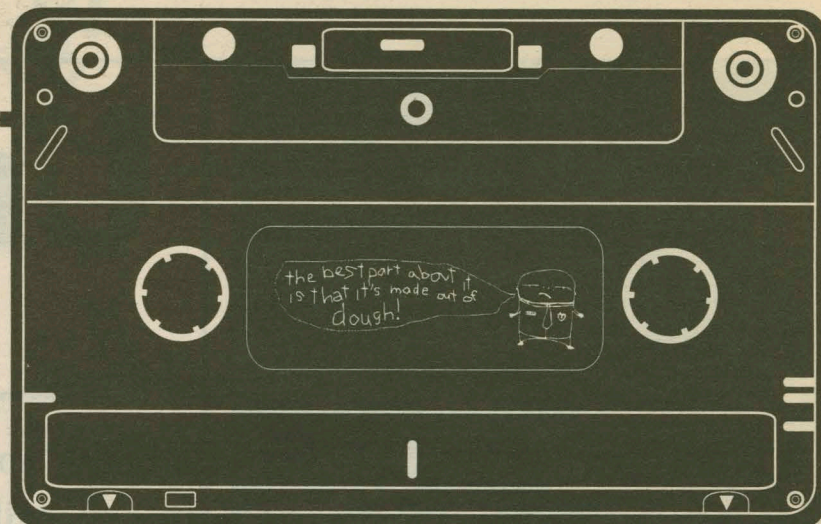


photo by Aki Takabatake

image by Evelyne Brouseau

"Placed"





the mix tape to destroy all mix tapes

Ok, so it's April...finally. I'm tired. Tired of being stressed out. But enough about me. Here's some albums you should be checking out if you know what's good for you. And the subsequent perfect mix-tape that you can make once you've gone out and bought all of them. (Go to www.napcameback.com It's the mirror site for Napster where you should all be downloading Napcameback V. 01 if you still want free music. Wily thieving bastards, all of you!)
So anyway, here goes.

1) Miles Davis, *Kind of Blue*. If you don't have this album yet you might as well go dig another hole in the ground and live in it for thirty more years.
Track #01 – So What

4) Coldplay, *Parachutes*. Brit pop at it's best. The kind of music that makes you want to cuddle with cute girls' bums.
Track #04 – Sparks
Track #07 – Parachutes

3) Paul Barman, *It's Very Stimulating*. I don't care what anybody says, Jewish bisexual rap is here to stay and it's dope. Oh yeah, and Prince Paul produced it.
Track #02 – The Joy of Your World
Track #05 – I'm Frickin' Awesome

5) Jimmy Luxury, *My True Love Is...* If you haven't heard of these guys yet, peep it at www.jimmyluxury.com. You may recognize them from the *Go or Me Myself and Irene* soundtracks, other than that the only way you're gonna hear them is if you order their album online, cuz Sony fucked 'em. This guy is tight, and he actually deserves the money so please go buy this album instead of downloading it. If you don't have a computer and you still want to hear it, i might lend you my copy if you ask me really nice.
Track #09 – I Love Life
Track #10 – Cha Cha Cha

2) Kutmasta Kurt presents Masters of Illusion, Kool Keith and Motion Man. This is finger lickin' good hip-hop, like a big ol' plate of yams and chutney.
Track #07 – Time 2 get Right
Track #14 – Partnas Confused

7) Kid Koala, *Scratchcratchratchratchratch*. This is the EP he recorded as a teaser for his full length. It's better than the actual album because he exhausted his whole record collection on this half hour of pure gold and had to go out and buy all new records for his LP like a month before he recorded it. All of it, a separate tape.

6) Ol' Dirty Bastard, *N**GA*. Please! This is the best album of bad rap ever recorded. How can you not love him? He's a sexist, loud, ugly, criminal, drug addict all at once!
Track #03 – Cold Blooded
Track #04 – Got Your Money (feat. Kelis)

8) Weezer, self titled. This is the album that everybody bought but then threw away as soon as the single wasn't "cool" anymore. Morons. Now you have to go out and buy it again because it's a classic.
Track #07 – Say it Aint So
Track #10 – Only in Dreams

9) L.A. Symphony, *Composition No. 1*. This is better than anything you've ever heard before in your entire life. I probably shouldn't be telling you about it, because when you hear it you're just going to shit your pants. And then you're gonna come running to me trying to blame me for your smelly shitty underwear, but I'll just tell you that I warned you.
Track #02 – Heartfelt Rhymes
Track #17 – Mr. What D. Heck

10) Me First and the Gimme Gimmes, *Have a Ball*. The song uptown girl should have always -been a punk rock tune. Hey wait, it is!
Track #05 – Uptown Girl
Track #07 – Sweet Caroline

So there you have it, the hands down best mix ever, I hope you enjoy it and don't end up having a heart attack after truly realizing the sheer magnitude of talent represented here in these seventeen nuggets of pure recorded gold. Peace out.



Designers wanted for 2001/2002
ECIAD student's handbook. Job
details and salary in development.
Interested parties please contact
ECIAD students Union

Listen to your stomach

I've got the world

Unbelievable!

What else can we say.

-
- | | |
|---|--------------------|
| Q. "You actually print; you don't photocopy?" | Yes. |
| Q. "All you need is my digital artwork?" | That's right. |
| Q. "Do you do custom sizes?" | We do. |
| Q. "I don't have art - can you help me?" | We can. |
| Q. "Can you output some film for me?" | Sure. |
| Q. "Is that really the price?" | Amazing, isn't it! |
-

We make printing EASY!

Posters, newsletters, annual reports or business cards.

It really doesn't matter. We can handle it.

We're not your average commercial printer.

Give us a call and you will see why.

Regular Full Colour Pricing

2000	2 x 3.5 Business Cards	\$ 165
2000	4 x 6 Postcards	\$ 350
2000	4 x 9 Rack Cards	\$ 420
2000	8.5 x 11 Brochures	\$ 840
8.5 x 11	Film & Colour Key	\$ 95
17 x 22	Film and Colour Key	\$ 240



(604) 872-4717

664 Leg-In-Boot Square
Vancouver, BC V5Z 4B3

www.impressionsinprint.ca

Printing & Film Output

We've cut tuition fees so you can get ahead.



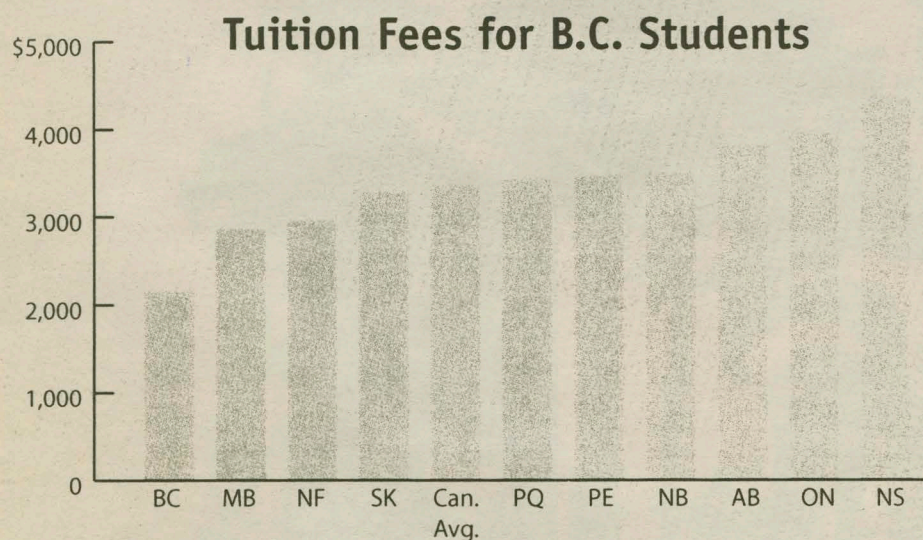
**For British Columbia students,
there's no better place to
study than B.C.'s colleges,
institutes and universities.**

A five per cent tuition fee cut means that for British Columbians, a university education costs less at home than anywhere else in Canada.

And increased funding will make sure that our top-rated institutions continue their record of excellence.

In today's economy, post-secondary education and training is the best way to get ahead.

When planning your education, you can be confident that B.C. is not only the best choice, it's also the most affordable.



Average tuition fees charged to a student from B.C. enrolled full-time in an undergraduate arts program for one academic year.

Figures for B.C. and Newfoundland are for 2001/02. All other provinces based on 2000/01 fees.



the
education
province



Toll-free 1-888-664-2256

Spacemonkeys on Mars: a Condensed Version

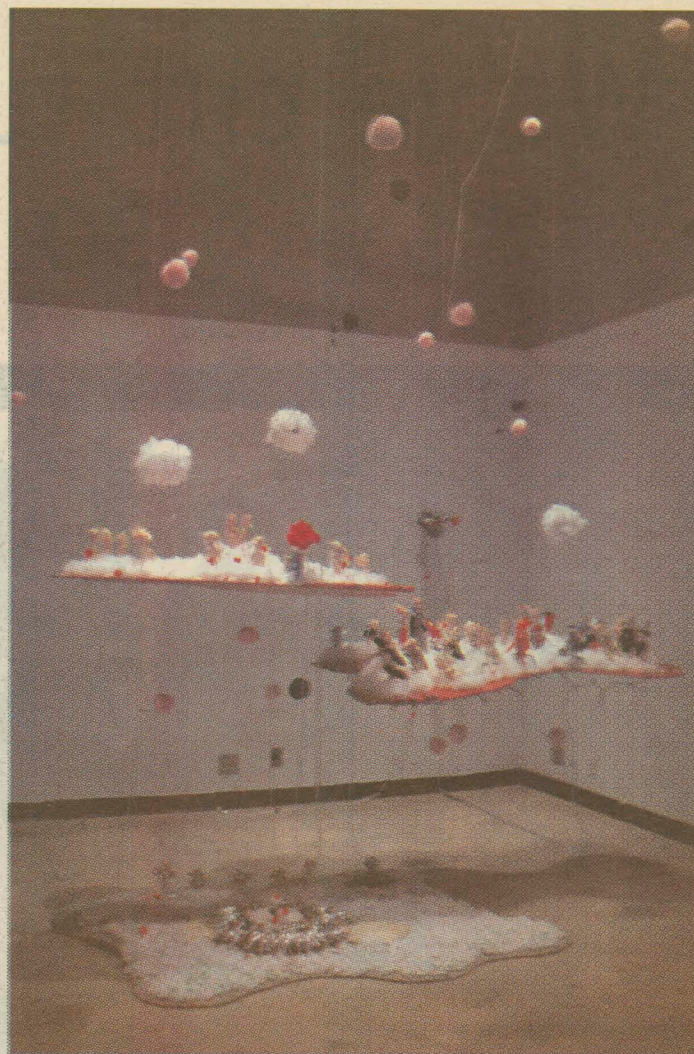
an installation
by Elizabeth Zvonar

March 9th – 14th, 2001
Media Gallery, Emily Carr Institute of Art and Design
"Artist Statement"

Spacemonkeys on Mars consists of 100 dolls separated into two species: The 'Spacemonkeys' and the 'Agents of Higher Learning.' The Spacemonkeys are making clouds on Mars. They have an ideal job situation whereby they make fluffy clouds whilst having the freedom to dress in whatever they choose and they can relax and socialize amongst each other.

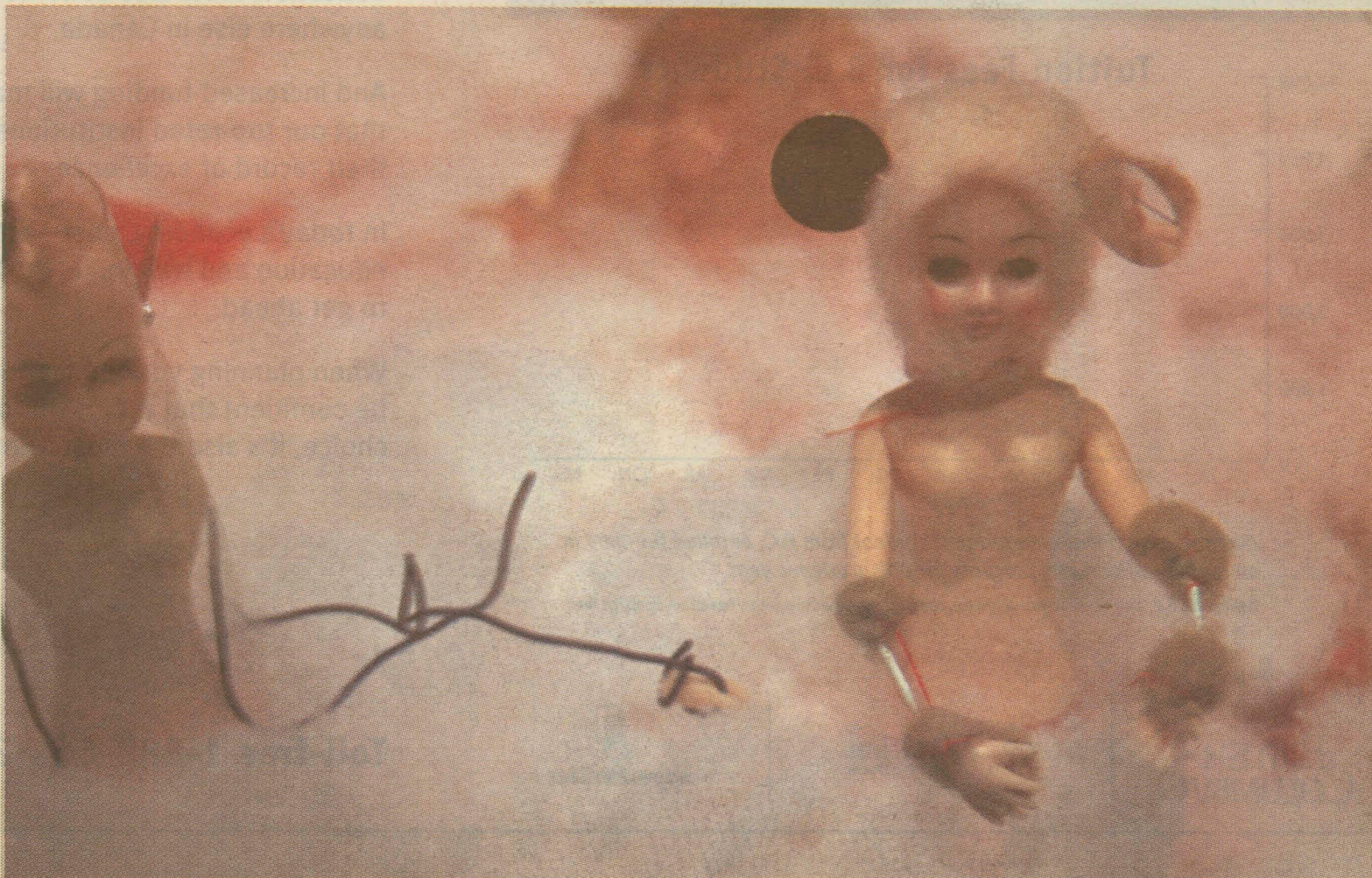
There are Guardian Spacemonkeys that are wearing armor and watch over the Worker Spacemonkeys. They protect the Hear No Evil, See No Evil, and Speak No Evil monkeys that they surround. Six of the guardians are breathing red carnations down to the Agents of Higher Learning.

The Agents of Higher Learning wear silver suits and inspect en masse what they are given by the Spacemonkeys to learn from. This week they are observing intently three Pocket Puppies wearing bows. There is one Agent in the left corner laying blue gumballs on a pyre and holding a bouquet of flowers.



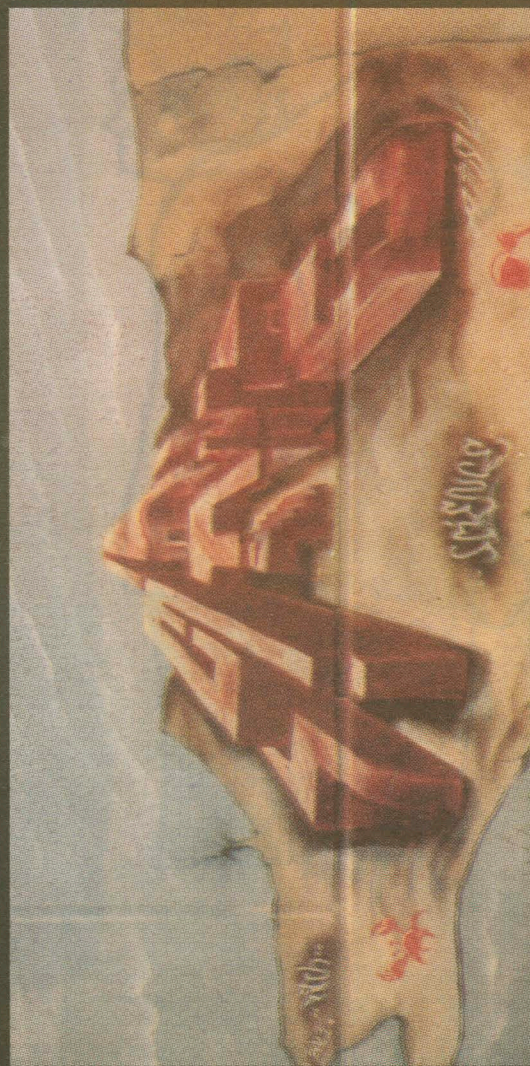
Spacemonkeys on Mars

Spacemonkeys on Mars / Detail

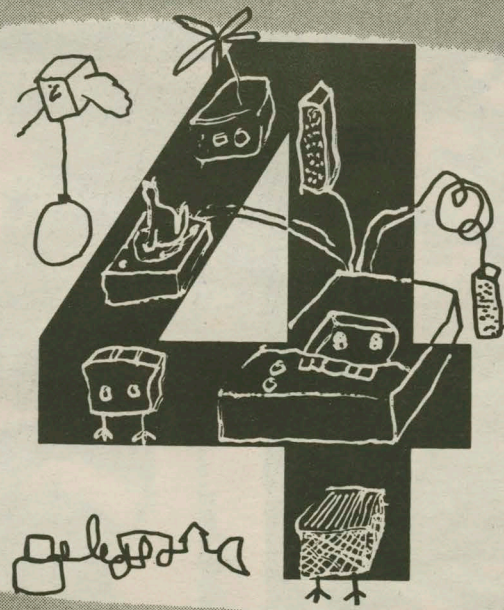


photos courtesy of the artist

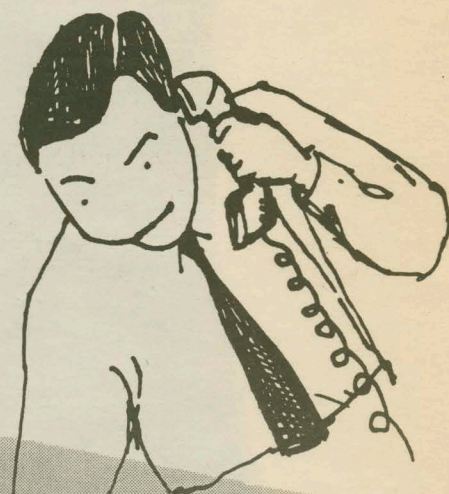
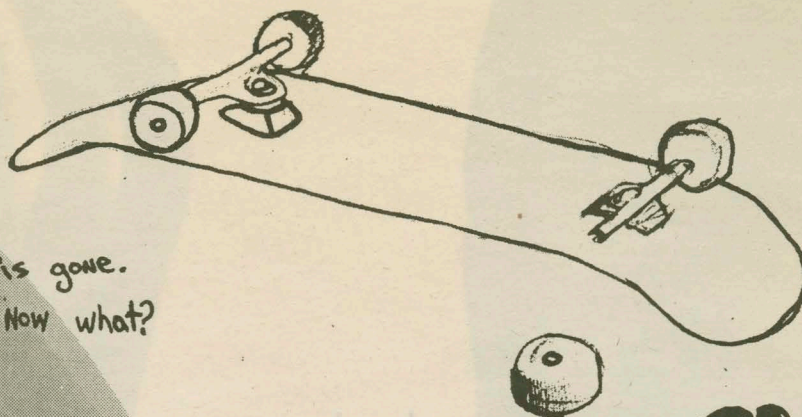
photos by Robin Cameron Various Graffiti Artists
Clockwise from top left: Amok Dect Madass, Fes,
Yesca, Esens, Science, Host.



c: robin, jude,
claire



she is gone.
Now what?



Jim Henson

Oh Jim Henson,
you are my idol.
I like Picasso too
but
Picasso never invented
many muppets,
just cubism.



Ode to Jenny Holtzer:

I came
from a
suburban
landscape
of mistakes
I made
them think
that I was ok
I do not
want to
be abandoned,
so I look
both ways
how
when I get
screwed.

I'M SORRY FOR THAT TIME
WHEN I REACHED FOR YOUR
FACE TO KISS YOUR FOREHEAD
BUT INSTEAD I PUNCHED
YOU IN THE EYE.
WE WERE JUST WAKING UP.

I'M SORRY FOR THAT TIME
WHEN I BROKE THE BLENDER
AND WE COULDN'T HAVE
MILKSHAKES WHILE WE
WATCHED CARTOONS.

jam sandwich

(a collection of inside jokes)

!!! PORKCHOP! SSSLAPP!

BTW NOT ALL DOUGHNUTS HAVE JELLY FILLING

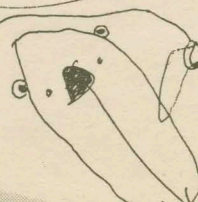
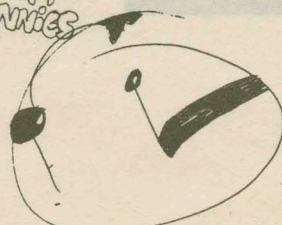
Pitch the Gucci, ~~Gucci's~~ ^{Gucci's} WACK
Ucci Cucci ya! ya! ya!

nonsense! -click-

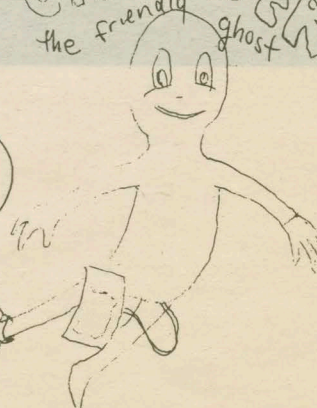
Bad girls skip class + get tattoos



FLUFFY BUNNIES



CATHETER
the friendly ghost



A

RATHER UNPLEASANT MARK
image and text by E. Boniferno

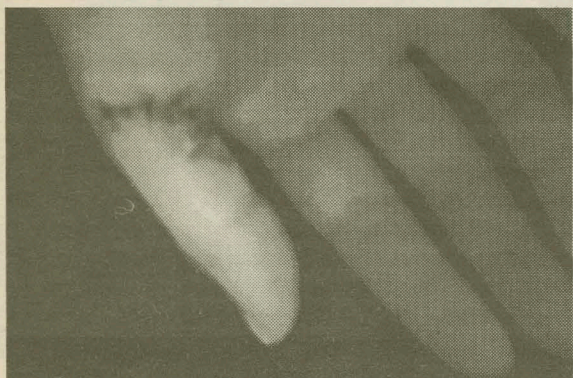
A rather unpleasant mark
follows the crease of where my thumb meets my hand
and curves a little,
like a crooked smile looking up at me.

Here is where I failed
to open a window the way you're supposed to
because I was tired,
because it was raining
because for too much rent the door still sticks shut
and we're forced to find other ways to get inside.

Maybe it's my body
laughing at my efforts,
wondering when I might stop
taking it for granted.

So my hands and I
have been negotiating
things like brushing teeth and unhooking bras,
shoe laces have become foreign.
Skin is dry, pulling,
taunt along this funny mark,
rough, strange, healing...
numb in some parts.

my hands are getting back at me.



N

O BROW
reviewed by Eric J. Hogan

Anthony Musick has the formula for your freedom. The Grand-opening of his art gallery, No Brow, gave people a taste of that freedom - but if you want the whole biscuit, you've got to do a trick.

"I wanted to create an atmosphere that was conducive to spontaneity and the loss of inhibitions" I want to combine intellect with total debauchery." No Brow came about as a knee-jerk reaction to the Vancouver art scene. Tired of the postures and pretensions of this scene, Musick set about the arduous task of converting an old commercial space in the amphetamine-fuelled heart of Vancouver's downtown eastside into an ideal; a comfort zone for artists, critics, and the viewing public. A gallery that was non-exclusive, unpretentious, inviting, and essentially, "no brow."

The need for such a space had reached a gnawing urgency in Vancouver. This became apparent by the overwhelming turnout to the opening which was announced only one hour prior. Musick decided on a whim to open the gallery only an hour before the artists arrived to mount their work. A few key phone calls and within two hours the room was burgeoning with young, hip, and energetic youth. The works, all the creations of Emily Carr students, displayed a range of talent, all demonstrating each individual's unique vision. We're they good? Be your own damn art critic. Kirsten Johnson, ECIAD student, had this to say: "Kim [Austin]'s piece was great. I really like intricate line drawings, and hers was exceptional. And Jude [Griebel's] masks, they remind me of the plays I saw on the hippie commune when I was a kid." Jen Harvey, also an ECIAD student, wittily pointed out her favorite piece of art as "Anthony [Musick's] hospitality. It was the most honest."

The simple commentary nature of their words shifted with the dropping of the proverbial bomb: "What merits good art." The conversation veered into the murky nether-realms of philosophical speculation. "Can we talk about our favorite TV shows instead?" pleaded Jen. Granted a comforting topic after delving into the deep and abstract world of the philosophy of aesthetics. But then, unexpectedly, Jen uncovered what was, in this writer's opinion, the artistic gem of the evening: *Fraggle Rock* - that popular Jim Hanson children's TV production of the mid to late 1980's - was an allegory! "The Doozers were communists, the Fraggles: capitalists!"

The atmosphere of conversational capriciousness was not the only spontaneity of the evening. A dance floor erupted when Musick, who not only bartended but deejayed the event, dropped the needle on a uniquely funky piece of vinyl. For guidance and inspiration, Musick harkens back to the buzz around the notorious Cabaret Voltaire of Munich Germany of the early 20th century. The Cabaret Voltaire was the main stage for an artistic movement, Dadaism, that essentially planted the seeds for artistic and civil disobedience which resulted in the spawning punk rock, Elvis Presley, and counter-culture as we know it today.

Musick hopes to hold openings such as this one bi-weekly. The gallery is open to the public, pending Musick's schedule. You can call ahead at 874-3304, or take your chances and drop in at 139 Dunlevy Ave.



photo courtesy of "No Brow"

P

PAINTING

by David Spriggs

Flipping through the few decent contemporary magazines and books today, it seems that painting has perhaps lost the spotlight that it once had in the art world. Painting has finally become an alternative medium of expression. It is not that a lesser quality of paintings are made, it's that the hierarchical establishment of the art world thought that it was time for something else. Painters everywhere should celebrate this newly acquired freedom, and cherish this moment before the establishment puts you under a flood light; watching your every gesture.

The 11 Painters exhibition brings together a selection of current work that is being made in the forgotten, cramped painting studio spaces of Emily Carr Institute of Art and Design. The exhibit, which was curated by Krisdy Shindler and shown in the Concourse Gallery, gives prominence to painting and reminds us that it is still a happening thing. (Students, do you really want your gallery to be called the concourse? No.)

Laura Madera's exciting semi-abstract paintings bring together a whole bunch of painting techniques. Her paintings of cars incorporate line, colour fields, big brush strokes, and poured puddles of vibrant colour. Together these varied techniques create a strong composition.

Painted directly on the far back wall of the Concourse Gallery lies Mia Thomsett's piece. Reminiscent of graffiti, these crude figurative drawings capture the viewer with their intensity and prominence. The figures are overlapped and meshed together and become a unified piece, giving the impression of a church fresco.

Ron Denessen's piece, *Between 0101*, consists of two large curved panels placed side by side which rise up above the viewer. The minimal aesthetic of flat colour and seemingly lack of subject makes the viewer aware of their body. The painting's incredible sky blues and subtle curves, both painted and structurally made, create a calming sensation. The work guides the viewer's eye upwards, as if one were looking up at the sky. It is a place for the eyes to rest against the harsh whites and greys of the gallery.

While most of the work in the show seems unrealized and unclear in intent, it won't be long before we start seeing some of the 11 painters gaining the attention that they deserve.

11

painters

March 10 - 18, 2001

Opening Reception Monday March 12, 6-8pm

Concourse Gallery
Emily Carr Institute of Art & Design
1399 Johnston Street

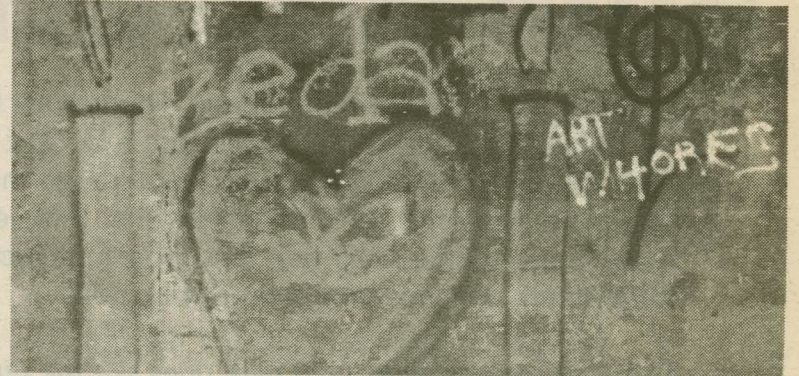
Krisdy Shindler
Ron Denessen
Mia Thomsett
Farnoosh Abasi
Damon Djos
Alex Campbell
Alex Lu
Rozita Moinishirazi
Theresa Sapergia
Laura Madera
Maryann Kym

G

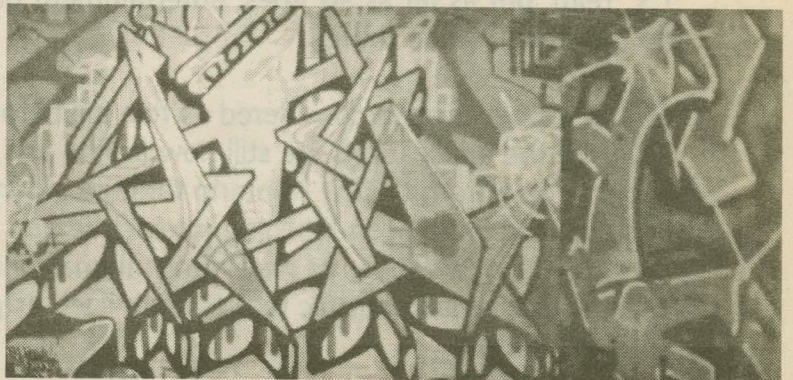
GRAFFITI (excerpts)

images and text by Pat Rafferty

As a singular noun the term graffiti is popularly accepted and commonly used to refer to both the plural and singular forms of graffiare which means to scribble on a wall... Urban centers are home to a variety of graffiti sub-cultures linked by significant crosscurrents around the world. In the mid-sixties large urban centers such as Vancouver, Montreal, Los Angeles, New York, Chicago, Philadelphia, and Seattle became fertile ground for the proliferation of three distinct forms of graffiti: tag, wildstyle and social/political graffiti. These categories continue to be recognized and emulated as distinctly evolved styles by enthusiasts around the world.



The label "tag" has come to stand for a group of highly stylized letters in a format that makes the end result appear much like a commercial logo publicizing the alias of a graffitist or the code name of a "crew".



In New York, Jean-Michel Basquiat, Keith Haring, Jenny Holzer, Kathleen Seltzer, Kenny Scharf, and Vancouver-born Richard Hambleton achieved success as up-and-coming stars when their work was declared as art by the New York art circuit. Astute gallery owners observed the animated interaction between the public and these brash young upstarts and recognized a chance to inspire an economically sluggish mainstream art scene.



Concurrent with the founding of tag and wildstyle graffiti a series of provocative little remarks began to appear on downtown walls in urban centers. This work is popularly categorized as political/social graffiti and has been around since the beginning of time. The work was visually as well as socially provocative with the interfacing of graphic images and text.

Pat Rafferty is in her final year in photography at Emily Carr. Her writing and photography appear in a variety of journals, books and magazines.

Gord Schmidt: The artist statement says that you are a conduit for one soul, where does this channel from?
Tamara Stone: I don't know....

G.S. Next question, what are animatronics? I went to the library for some information and the librarian asked if it was a real word.



T.S. Animatronics is generally something to do with robotics that has a pseudo living appearance, it's an area of robotics that is attempting to emulate life. Any of the critters that people make that walk on six legs, the spider like things, those are animatronics.

Tamara Stone: Conduit From the Unknown

Whereas machinery is more robotic. Those seem to be the definitions, it's pretty hazy because a lot of it is so new. People are still forging their way through things. I thought animatronics best described what I was doing, because every time I said that they were interactive installations someone would say what's that?

G.S. Amusement parks with dark rides like the *Pirates of the Caribbean* have been using animatronics for years.

T.S. Yeah, but as far as art goes, entertainment parks do their own whole thing.

G.S. So it's never been considered as fine art before?

T.S. Well the applications are still new in fine arts, I know people from OCAD (Ontario College of Art and Design) who have been teaching interactive fine art for 15 or 20 years, but not necessarily animatronics. There's a lot of animatronic work in film such as puppets and critters.

G.S. You work in film as well.

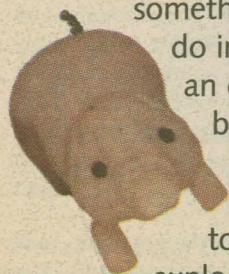
T.S. I do.

G.S. You did the Stargate water wall.

T.S. Ya.

G.S. Did you design that?

T.S. Yes, I was working at GVFX in Toronto, and at the beginning of the Stargate SG1 series they wanted something similar to the one in the film. What I do in film is compositing. I take the image of an explosion and then the image of a building where there isn't an explosion, because they couldn't afford to blow up a real building, and I'll stick them together so it looks like the building is exploding.



G.S. So that's a film overlap?

T.S. Well that's basically what it is, but its digital, I'm working on the computer.

G.S. It must be very refreshing to work with your hands again.

T.S. It is, it's been very nice. Well, and to be working on my own thing with my own ideas.

G.S. In your artist's statement you say, "I am an agitated technician, bent on extracting the essence of some billion neurons firing." That kind of struck me.

T.S. It's difficult to express what you are thinking or to capture exactly what it is you are trying to say, and figure out how it is you want to convey it to someone else. Because the whole premises is that everyone

takes different things from an experience because they all come from different backgrounds, so the build up of experiences from their past is what leads them to experience whatever it is that your trying to show them in the present. So trying to make something that



will say what I'm thinking, and embody the experience that I'm trying to convey, to a broad range of people coming from different environments, is a real challenge. I'm eager to get that right, it's a real process of....

[telephone rings]

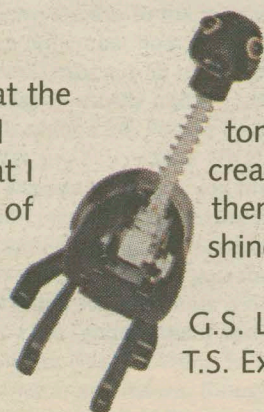
G.S. Do you wanna get that?

T.S. I guess.

Tamara Stone answers the phone, and as she talks I sit and look at my surroundings. Her top floor live-in workspace is full of electric motors, wires and shells of creatures; the space is full but not cluttered. Tamara's apartment is obviously being more worked in than lived in at this moment, she hangs up the phone.

G.S. I think you were talking about the artist statement.

T.S. The idea is "extracting the essence of some billion neurons firing" is getting right to the bottom of what you are thinking. The mechanical creatures are like a shell, and your depositing in them the soul of what you are trying to say and it shines within them.



G.S. Like the velveteen rabbit.

T.S. Exactly.

G.S. Were you able to incorporate audio into the *A Child's Garden of Worms* exhibit?

T.S. In most of the pieces in fact, the brain girl is an audio animatronic.

G.S. Oh, the one from the picture [referring to press kit] it's called brain girl?

T.S. Well the piece is called "I Don't want to Set the World on Fire" because that's the song you have to sing to her in order to get her to react and do her thing. I had a lot of input from Man-Kit Kwan from the Vancouver robotics club, and assistance from Marc Alfonso with brain girl. The technology that's utilized is a Mac midi program that recognizes if you are singing the right song.

The original intention of the software was to hook up live musicians and computerized music, so that the computerized music hears where the musicians are and



an interview by Gord Schmidt

can adjust its timing accordingly. I had Graham Porter who is a music student from S.F.U. to program the midi.

G.S. So this was a very collaborative project?

T.S. Oh yes, yes yes yes. Another person I have to mention is Rob Symmers, he made the systems for the marionette and these girls [gestures to the hanging puppet like creatures that greeted me at the entrance to Tamara's apartment with "ouches" as I brushed by them].

G.S. I was going to ask, you don't come from an industrial design background?

T.S. No, I don't....

G.S. You studied fine arts?

T.S. Ya, but [industrial design] has always fascinated me. I started doing kinetic installations when I was about sixteen and then went into painting for quite a while.

G.S. Have you seen the robot fighting show on television?

T.S. No, but I've been to the competitions. There is a professor, Norm White, at the Ontario College of Art who teaches animatronics and robotic stuff. And I belong to a group in Ontario called "the art and robotics group" who are basically- a bunch of crazy guys, and girls, who make robots and fight them. So Norm White has this party twice a year at his mill and people come and bring their robots. The last party that I went to of his they had this dias, and they were dousing their robots in gasoline set them alight and then letting them fight. And I was just thinking "your babies! You worked so hard!"



G.S. I was going to ask you about the title of the show.

T.S. *A Child's Garden of Worms*. It's a reference to a

Robert Louis Stevenson book of poetry for children called *A Child's Garden of Verse*. I thought it was après poe because he was very sick as a kid, and a lot of the poetry is in this strange melancholy vein which is a very atypical childhood, and since I feel like this show is not about the things that go on in story books, it's about the things that go on as you are growing up that aren't explained by the story books, all the things that just don't seem to add up when your learning the traditional societal norms.

G.S. Is there anything else that you wanted to say about the show on April 6th?

T.S. Basically I'm using some really neat software and hardware to do things that haven't been done much before, and I'm really excited about that.

A Child's Garden of Worms opens at Dynamo Gallery April 6th and runs until the 27th.

ARTS CLUB THEATRE COMPANY
Bill Miller - Artistic Managing Director

Do Real Friends Tell The Truth?
A Sharp Comedy about Men, Taste, and "Art"

ART

by **Yasmina Reza**
translated by **Christopher Hampton**



starring
Tom McBeath
Morris Panych
Daryl Shuttleworth

directed by
David Storch

set & costume design by
Ken MacDonald


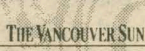





lighting design by
Alan Brodie

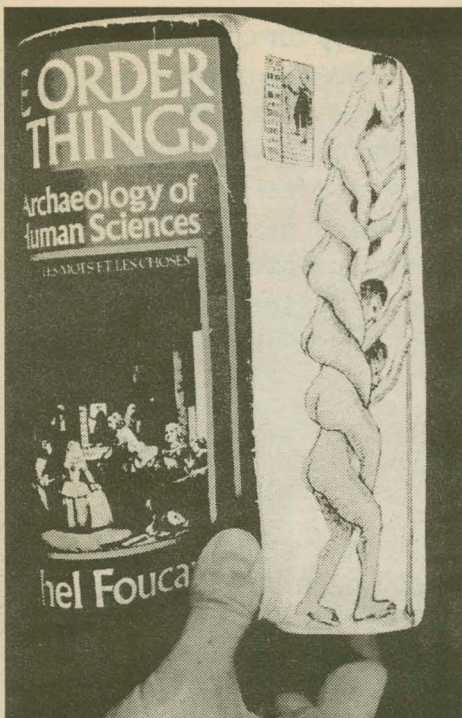
sound design by
John McCulloch

Co-sponsored by
 
CC&L **TAP**
PRIVATE CAPITAL MANAGEMENT THEATRE ARTS PROJECT

Stanley
THEATRE
Granville @12th

Ticketmaster 280-3311 • Box Office 687-1644
Corporate & Group Sales 687-5315 • www.artsclub.com



THUMBSKETCHES AND THE FOLLOWING...

MARINA ROY - ARTSPEAK - MARCH 17-APRIL 21, 2001

reviewed by Carly Haddon

In the Dark Ages, monks hand-wrote books in elaborate script in dim attic rooms, and painted the illustrations. In cathedrals, leather-bound books embossed with gold leaf were kept in locked rooms, and chained to reading lecterns. They were powerful totems of knowledge, and though the invention of the Gutenberg press in the fifteenth century made books more widely available, books remained sacred.

When paperbacks were first introduced in the middle of the nineteenth century, they were produced on the cheapest papers with low quality inks. The first published books were often religious, but long after they moved beyond religious subjects, books were usually still intended to be edifying, uplifting or morally instructive. Paperbacks were portable and inexpensive, but suffered from a bad reputation. Pulp press, dime novels, yellow press (for the colour of the low-quality paper) – these were terms for the lurid page-turners produced by upstart publishers trying to give the public what they wanted, not necessarily what was good for them. One of these publishers, Pulitzer, left some of the fortune he amassed from mass-produced filler to fund authors of literature through the Pulitzer Prize.

When books were still expensive luxuries, they were seen as objects within themselves. The inexpensive paperback made the book itself less important – the message counted more. By the 1940s, even "serious" books were published in paperback editions. It wasn't how the book looked – the agreed-upon literary canon was what was considered almost holy.

But it still seems sacrilegious and guilt-inducing to mark up a book. Even though scribbled margin notes are fodder for marginalists, books beyond rebellious inscriptions on school textbooks, most people don't make a mark on, even though books leave a mark on us. The cultural history of books affects not only how we relate to books, but our interpretation of them as art objects.

At Artspeak this month, Marina Roy's decorated (or desecrated) paperback editions of the classic canon

line the gallery walls. Balzac, Keats, De Sade, Jung, Freud – all enhanced with sketches of rich, allegorical imagery; reclining nudes, breasts and chalices, ejaculation, defecation, and impending penetration. (Or crotch shots, tits, shit and cock, depending on your point of view.) Her sketches are not visible until the books are bent so the edges of the pages are fanned out – then the pictures emerge. Hidden drawings like these were called fore-edge paintings, and were usually based on a book's content. They first appeared in the late eighteenth century, and reached their height of popularity in the late nineteenth century, on books that were like singular artworks for rich collectors.

A few more of Marina's doctored books rest incognito in the reading room at the back of the gallery. A Tom Wolfe book, when curved to splay the page edges and reveal the hidden inscription, shouts 'Wanker' in bold gold script.

Marina's work speaks to the almost personal relationships we establish with books. Publishers who worry publicly about the future of printed books would be reassured by her sketches, which may visually represent the dialogue between our eyes, the printed word, our imaginations and our books.

Another wall-sized painting by the gallery door recalls type and the mainly lost art of typesetting – the painstaking placement of each individual letter. The painting, made of rows of capital letters spaced evenly and without punctuation, is difficult to read. Only under an intense gaze, a squint to decipher meaning, does the subject swim into view – the first few lines of text are all about 'the gaze'. The gaze of the painter resting on model, the gaze of model resting on painter... and your eyes start to burn. And the meaning of the text itself seems blurred – Who is the painter? Who is creating? The dense text swims back out of focus, and again the aesthetic of the sea of letter-forms crashes over the need to understand. (The text is a quote from Foucault, and also describes a painting.)

Production, the gaze, the canon, allegory – heady stuff. I suggest you go and read it for yourself.

advertise

influx : magazine
art design media arts culture

Advertising your service, product, event, or organization to 5,000 creators and consumers of culture.

Influx Magazine features writing on contemporary issues and happenings in the field of visual and material culture.

The design of the publication is fresh, vibrant and tasteful. We distribute to select shops, cinemas, and cafes in greater Vancouver, and to all branches of the Vancouver Public Library.

Influx Magazine is in its 16th year of publication, have you considered advertising with us?

Who to contact for information:

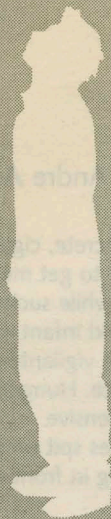
Corinna vanGerwen
Advertising Coordinator

Telephone 604.844.3861
Fax (attn: influx) 604.844.3801

Address 1399 Johnston Street,
Vancouver, BC
V6H 3R9

We print on 50pp Electrabrite stock

it's time to look up.
eph604.com



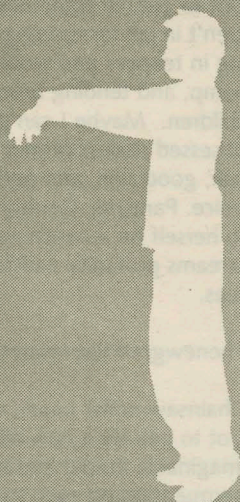
i miss you calling me
shmoopy.
eph604.com



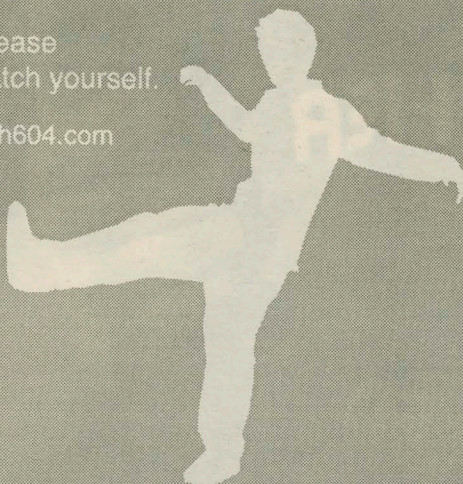
so these are my hands.
eph604.com



lift yourself up.
eph604.com



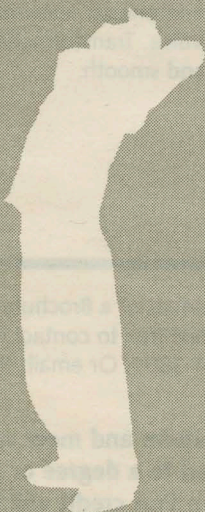
please
catch yourself.
eph604.com



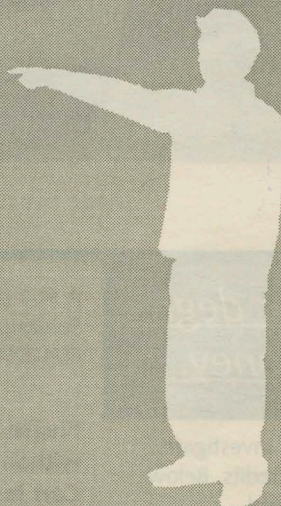
so much of this coming
and going.
yearning and searching.
pushing and giving in.
i shut my eyes.
remember
to breath.
and abandon
myself.
eph604.com



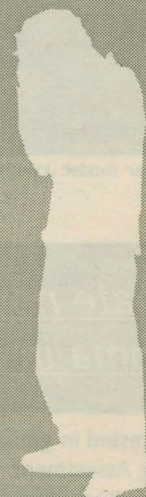
baby.
i can't sleep.
eph604.com



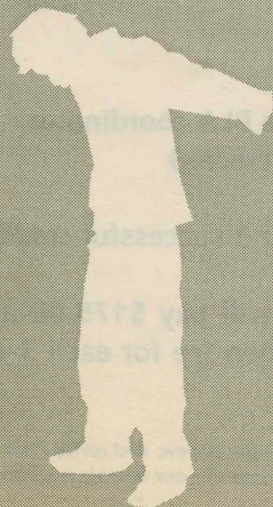
there.
eph604.com



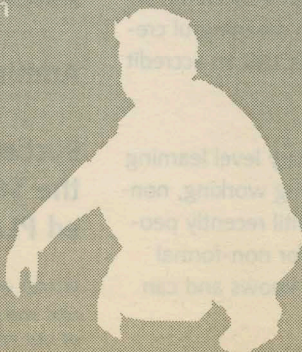
girls are all headcases.
but i can't stop
falling for them.
i guess that makes
me a headcase too.
eph604.com



this feeling.
eph604.com



when did you leave
for cuba?
eph604.com



sometimes
i feel like this.
eph604.com



the new graffiti

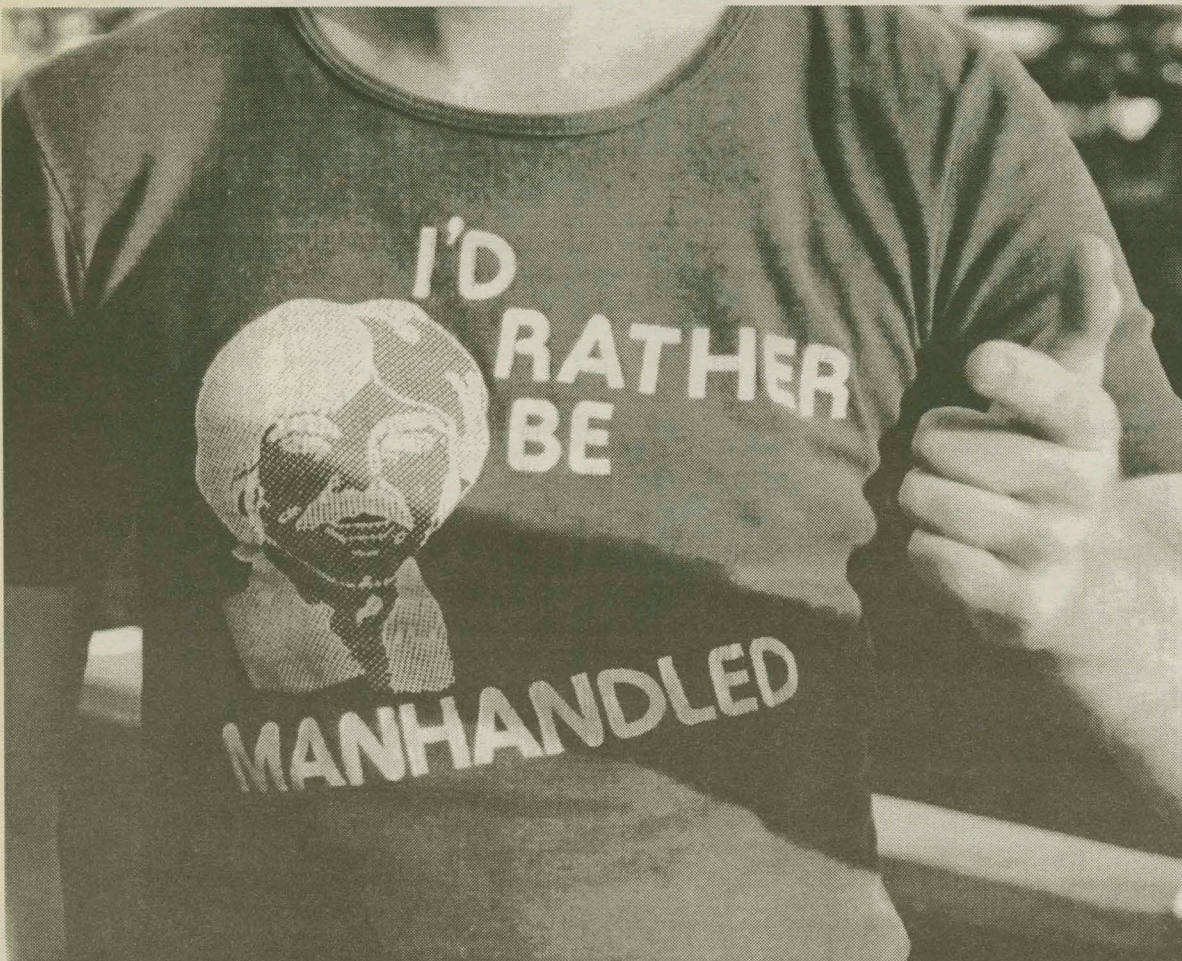


photo by Ian Walker model: Jonathan Wells

by Andre Arnold

Concrete, cigarette butt, bird shit, and used gum.
Got to get me a job producing nothing. Something to
do while sucking up the surplus wealth all those third
world infant mortality cases don't need. Maybe I can
be a vigilante voyeur?
Voice. Hunger. Power. Drunk teenagers wearing
expensive
shoes spit on the "I'm HIV positive" woman pan-han-
dling in front of the 7-Eleven.

Sun, wet earth, and cherry blossoms.
Got to get me some new friends. The ones who
aren't in jail for running guns, dope, and blow, are liv-
ing in teepees and wool sweaters, growing organic
hemp, and tending broods of feral, naked, long-haired
children. Maybe I can get to know some self-
obsessed sexless drones with fashionable clothes, nice
hair, good skin, and perfect teeth?
Voice. Paralysis. Control. An old woman talks loudly
to herself on a bench near Broadway and Main, she
screams profanity and racial slurs at every asian she
sees.

Thenewgraffitiiserasureofidentity.

Chainsaw, toilet paper, strip-mine, minivan.
Got to get me a new name. I can write it in every
imaginable insipid and inspired labial or phallic stylistic
permutation on each exclusive rung of the ascending
ladder of the inclusive social hierarchy. Maybe I can
find one on television?
Voice. Transformation. Silence. The paint flows on fast
and smooth.

Investigate now! You could get your degree or diploma in less time with less money.

Students interested in getting credit for non-formal learning should investigate
Prior Learning Assessment. Last year many students received PLA credits. Below
you will find a description of PLA, our PLA policy and how to proceed.

What is Prior Learning Assessment?

PLA is a world-wide educational initiative that provides learners with the opportu-
nities to identify and gain recognition for what they already know and can do. PLA
is a process of identifying, assessing and recognizing knowledge to gain credit. It
enables individuals to access learning more efficiently and to earn meaningful cre-
dentials in less time and at less expense. It is an opportunity for ECIAD to accredit
learning in diversified ways.

PLA is a concept that states that credible, certifiable, post secondary level learning
takes place throughout a lifetime. We learn in many ways including working, non-
credit training, research, reading and community involvement. Until recently peo-
ple returning to institutions and universities could not get credit for non-formal
learning. The PLA system recognizes and respects what a person knows and can
do regardless of where the knowledge is acquired.

A PLA policy for ECIAD in the format of a Brochure are available through Student
Services or at reception. Please feel free to contact PLA Coordinator, Sheila Hall.
604-844-3082 and fax: 604-844-3801. Or email: shall@eciad.bc.ca

**Please note: Learners may inquire and meet with the PLA Coordinator
without having been admitted to a degree or diploma program at Emily
Carr Institute however *before* PLA credit will be assessed or granted, the
learner *must* be accepted to Emily Carr through the regular portfolio
admission.**

Fee Structure:

Initial meeting with the PLA coordinator	no cost
Assessment fee (per 3 credits)	\$175.00

Administration Fee (per 3 successful credits)	\$62.00
---	---------

**Successful candidates will pay \$175.00 assessment fee plus
the \$62.00 administration fee for each 3-credit course grant-
ed PLA credit.**

*ECIAD will regularly monitor, evaluate, review, and revise Prior Learning Assessment poli-
cies and practices to maintain and improve our flexible assessment and to ensure the quality
of our education standards.*



Ben Smith's mighty goo

VIDEO SUGGESTIONS FOR THE SOCIALLY BASEMENT-RIDDEN
APRIL 2001



In light of the fact that summer is now upon us (or, as us Ontario transplants understand it, that it's been upon us for the last five years or so) and in light of the fact that almost none of my fellow art students have developed any sense of humour, I feel morally obliged to recommend in this, our semester's final issue, some Fun Movies. Should anyone out there be relaxing on their porch with a slurpee on a hot summer afternoon, I don't want you going inside and watching *Basquiat* or *Before Night Falls* or *The Agony And The Ecstasy* or something like that. Please. I've seen lots of good artists turn into Artists, the colour in their cheeks and clothes drained from them entirely, their lives devoid of joy. Please, should the urge arise, watch one of the following. Do it for me. Do it for yourself. Save your soul.

Return Of The Killer Tomatoes

Starring Michael Villani, John Astin, and George Clooney (back in the big hair days), directed by John De Bello. (1988)

Nothing saves souls better than *Return Of The Killer Tomatoes*! If you've seen its predecessor, *Attack Of The Killer Tomatoes*, well, I'm sorry. But this one's really good! Really! This time, a mad scientist is making tomatoes that actually look like people, except there's this one tomato that does look like a tomato only he's fuzzy so they call him F.T. (Fuzzy Tomato), and there're these guys who work in a pizza place but there's no tomato sauce allowed



because of the crazy tomatoes in the first movie, and, well, it's all really funny. As *Godfather II* is to *Godfather I*, so is *Return Of The Killer Tomatoes* to *Attack Of The Killer Tomatoes*. Except *Attack* wasn't any good.

Scenes to watch for: the film halting production as the crew discusses union issues.

Better Off Dead & One Crazy Summer

Starring John Cusack, both directed by Savage Steve Holland. (1985 & 1986)

While essentially the same movie (hard-done by teen in love with gorgeous girl dating high school jock who's actually twice the age of a high school student, replete with ill-advised heavy synth music video moments), and

BETTER OFF DEAD



while sounding suspiciously similar to every other eighties teen romance films, *Better Off Dead* and *One Crazy Summer* miraculously managed to rise above the dreck of their genre through sheer wacky humour. I mean, in *Better Off Dead*, there's a scene where Cusack, our teen hero in both flicks, is trying to hang himself in the garage (throughout the film he keeps trying to kill himself with no success...that sounds horrible, but it's super funny...that sounds horrible, too, but it is funny). His mother comes in just as he's reconsidering and bumps him with the door, and then he almost dies! Hoo! Ha ha...ah. Hem...maybe you should just watch the movie.

Really, though, what other movies can you think of that feature lots of suicide humour, cheesy teen romance, naive drug addicts sniffing jello to test the high, fuzzy bunny cartoon animations, Demi Moore, obsessive paper boys, skiing, boating, foreign exchange students forced to live with fat people, and Godzilla attack scenes? And John Cusack, too? C'mon!

The Big Lebowski

Starring Jeff Bridges, directed by the Coen Brothers. (1998)

When Jeff Bridges decides to act he's actually pretty good, and it certainly was fortuitous that he decided to do it in a Coen Brothers film. We got attack ferrets, crazy German nihilists, cowboys, bowling, flying naked artists, and even Steve Buscemi.

Scenes to watch for: the scattering of a dead friend's ashes on a windy beach.



Dazed And Confused

Starring various glassy-eyed young potheads, directed by Richard Linklater. (1993)

Ah, school's out and the reefer madness has begun with a good soundtrack. That's pretty much the plot. By the way, is it still hip to say "reefer"? Or am I just a jive turkey? Am I macking on your daddy? Am I cutting your jib?

any of the *Buck Rogers* or *Flash Gordon* serials circa 1936-1940 and featuring Buster Crabbe.

You wanna see where George Lucas got all of his ideas? Everthing from the scrolling opening text to the costumes to the story elements to Luke Skywalker's leitmotif, it was all here first and it was way better. Don't get me wrong, I really like *Star Wars*, but nothing can compare to these nail-biting cliffhanger serials, and noone, not even Indiana Jones himself, can compare heroics with Larry "Buster" Crabbe (he plays both Buck and Flash, although not at the same time). This guy is like Captain Kirk, Han Solo, and Captain

America all rolled into one. Hunt these serials down and check them out.

Scenes to watch for: literally everything. It's a thrill a minute with these old serials. Oh, and watch for the spaceships made out of milk cartons.

9 To 5

Starring Jane Fonda and Dolly Parton, directed by Colin Higgins. (1980)

I dare you.

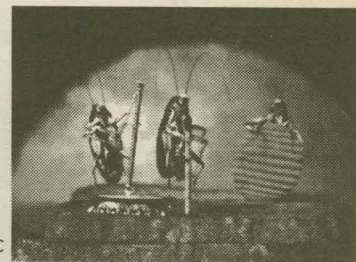
Scenes to watch for: Dolly smoking the Maui-wowie.

Joe's Apartment

Starring Jerry O'Connell, directed by John Payson. (1996)

This one goes out to all my friends who're heading off to New York this summer. In what I think is the first of the MTV movie releases (MTV movie: read as quick editing and camerawork. Like a feature length music video), O'Connell plays a country rube who heads to the big city to make it big and become a man. In New York, this means getting mugged a lot, living in an apartment with singing cockroaches, finding bloody artists lying on the street, and getting a job as a used urinal cake collector. If I'm not mistaken, I believe there is some sort of romance sub-plot, but that's inconsequential.

Scenes to watch for: Jerry getting mugged right when he steps off the bus in New York. I'm sure the tourism board loved this film.

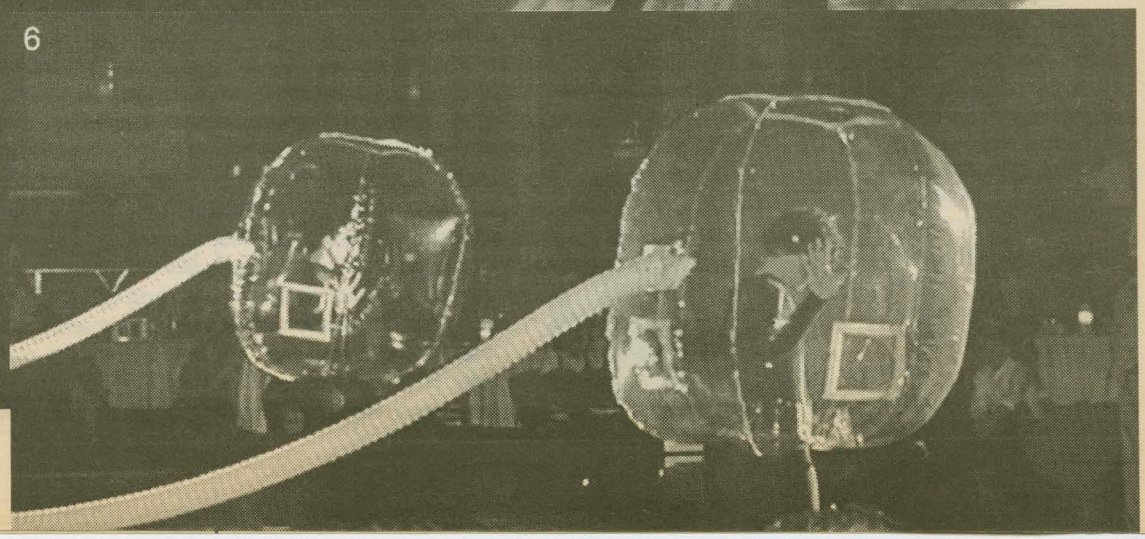


Additional Viewing: EVERYONE should go and check Kier-La Janisse-Wood's Cinemuerte Festival this summer. It runs from July 5 to July 14 at the Pacific Cinematheque. Films this year will include: Cannibal Holocaust (the most horrifying flick that I've ever been privy to), Subconscious Cruelty (described as the most gory thing to come out of Canada), Friday the 13th Part III in 3D (is that cool or what?), Flesh For Frankenstein (with Udo Kier in attendance), and a whole lot more depravity. For more info, check out the Cine-muerte website at cinemuerte.com.



lego

- 1 Marina Roy @ the Artspeak opening of her show "...".
- 2&3 leannej and my name is scot.
- 4 wade @ the crying room opening of "pharmakon".
- 5 Matter O @ the crying room opening of his show "pharmakon".
- 6 The Human Faux Pas @ The Commodore for Emily's Party.
- 7 The Wallet Gallery.
- 8 Donato Mancini @ The Access Gallery opening of "LAPSE".



april

may

walk of art

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

ELEMENTS OF GRACE: works by Catherine M. Stewart • Running until April 21st • Malaspina Printmakers Society • 1555 Duranleau St. • 688-1827

INJECT: Tamara Bond, John Calhoun, James Gudat • Running until April 22nd • Jennifer Kostuik Gallery • 3060 Granville St. • 737-3969 • info@kostuikgallery.com

SHOW UP: Works by the Visual Arts Graduating Class of SFU • Opening April 12th, 8pm • April 13-26 • 611 Alexander St. • 254-3557

POWER LINES: new paintings by Margaretha Bootsma • Running until April 23rd • Bau-Xi Gallery • 3045 Granville St. • 733-7011 • www.bau-xi.com

I BRAINEATER, I LOVE PARIS: works by Jim Cummins • Running until April 27th • Public Lounge • 3289 Main St. • 873-1944

ECIAD FOUNDATION SHOW: Works by ECIAD First Year Students • April 22-30 • Emily Carr Institute of Art and Design • 844-3800

A CHILD'S GARDEN OF WORMS: Animatronic Installations by Tamara Stone • Opening April 6th, 7pm • April 6-27 • DYNAMO Gallery • 142 W. Hastings St. • 602-9005 • dynamo_gallery@hotmail.com

LAPSE: an Installation by Renée Burgess • Running until April 14th • Access Artist Run Centre • 206 Carrall St. • 689-2907 • www.access.rubyarts.org

... : works by Marina Roy • Running until April 21st • Artspeak • 233 Carrall St. • 688-0051 • www.artspeak.bc.ca

CHAOTICA: David McMullen, Jadea Cooke, Bruce Ray • Running until April 21st • Gallery Gachet • 88 E. Cordova St. • 687-2468, www.gachet.org

SIFT: THE READING ROOM • April 28 - June 12 • Artspeak • 233 Carrall St. • 688-0051 • www.artspeak.bc.ca

ECIAD GRAD SHOW: Works by ECIAD Graduating Year Students • May 6-21

LIKENESS: Stephen Andrews • Running until May 13th • Morris and Helen Belkin art Gallery • UBC, 1825 Main Mall • 822-2759 • www.belkin-gallery.ubc.ca

PIERRE MARIE BRISSON • Running until April 24th • Simon Patrich Gallery • 2329 Granville St. • 733-2662 • simonpatrich.com

HOLDING PATTERN: New works by Sachi Yamabe • Opening April 6th, 8pm • April 6-28 • grunt Gallery • 116-350 E. 2nd Ave. • 875-9516 • www.vcn.bc.ca/grunt

ANY HEROS IN THE STREET: photographic series by Ian Wallace • Running until April 14th • Catriona Jeffries Gallery • 3149 Granville St. • 736-1554 • www.catrionajeffries.com

ARCADE: Eric Emery, Meesoo Lee, Demian Petryshyn, Sally Rees • Running until April 21st • Western Front • 303 E. 8th Ave. • 876-9343

TALES FROM TWO CONTINENTS: Jin Lee • April 21-May 20 • Helen Pitt Gallery • 882 Homer St. • 681-6740

ARTROPOLIS 2001 • April 17-28 • CBC Broadcast Centre (Robson St. Entrance) • 872-4307 • www.artropolis.bc.ca

PETER ASPELL: New Paintings • Running until April 21st • Monte Clark Gallery • 2339 Granville St. • 730-5000

BOYS WILL BE BOYS: 28 Male Artists • Running until April 17th • Tart Gallery • 1869 W. 4th Ave. • 738-0856

DECADE: Chris Wood • Running until April 28th • artist talk April 21st • Diane Farris Gallery • 1565 W. 7th Ave. • 737-2629

TED GODWIN, SHERRARD GRAUER • April 28 - May 16 • Bau -Xi Gallery • 3045 Granville St. • 733-7011 • www.bau-xi.com

INTERFACE: Hannah Klaus • Opening May 4th, 8pm • May 4-26 • grunt Gallery • 116-350 E. 2nd Ave. • 875-9516 • www.vcn.bc.ca/grunt

